

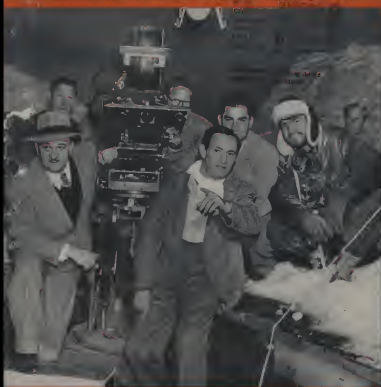
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MARCH

1951

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ON THE COVER

HIMALAYAS IN HOLLYWOOD — Director Andrew Maitan explains a bit of action in *Red River* before shooting starts on set replica of Tibetan camp high in the Himalayas for "Sword Over Tibet." Scene is one of several staged indoors to match footage originally shot in parts up in Tibet. Director of photography performing the camera magic is George Dubart, A.S.C., left foreground (See story on page 30, this issue.—Ed.) — Photo by Helen Galt

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AMERICAN SOCIETY OF CINEMATOGRAPHERS

FOUNDED January 8, 1916, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture studios. Its membership also includes non-resident cinematographers and cinematographers in foreign lands. Membership is by invitation only.

The Society meets regularly once a month at its clubhouse at 5116 North Orange Drive, in the heart of Hollywood. On November 1, 1950, the Society established its monthly publication "AMERICAN CINEMATOGRAPHER" which is confined to topics and which is now circulated in its countries throughout the world.

Dominant aims of the Society are to bring into close consideration and cooperation all leaders in the cinematographic art and science and to strive for pre-eminence in artistic perfection and scientific knowledge of the art.

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Hollywood Bulletin Board



JUST FOR A GAG—To prove he's fit as a fiddle, fully recovered from a recent foot operation, Joseph Ruttenberg, A.S.C., director of photography at Metro-Goldwyn-Mayer studios, holds a prop hand-hill on a set for "Showboat." British commonwealthers Freddie Young (left) and Charles Rosher, A.S.C., lend a studying hand. Ruttenberg recently completed photography of "Kiss of Death" at M-G-M.

William Bradford and Jack Russell were admitted to membership in the American Society of Cinematographers last month. Bradford currently is directing photography of new series of Gene Autry TV films. Russell is freelancing, having photographed his most recent pictures at Eagle Lion and Republic.

Robert Surface, A.S.C., we were informed just at press time, was slated to receive the 1950 Look Magazine award for photography for his outstanding camerawork on M-G-M's *King Solomon's Mines*. Awards presentations were scheduled to be made in Hollywood the evening of February 27th.

Hollywood Foreign Correspondents Association also was scheduled to present two of its annual Golden Globe awards the following evening, at ceremonies at Ciro's, to two directors of photography—one for best black-and-white photography and one for best color photography of pictures released during 1950.

In evaluating recent 1950 Photoplay Magazine Awards, consideration must be given the cinematographers who directed photography of the various pictures cited. *American Cinematographer* solicits the following:

Paul Vogel, A.S.C., who photographed MGM's *Battleground*, cited by Photo-

play as most popular picture, also for best direction and best screenplay.

Charles Rosher, A.S.C., for the pictorial enhancement of Betty Hutton whom Photoplay cited for most popular performance by a film actress in MGM's *Anne Get Your Gun*. Picture also was cited as one of ten most popular.

Joseph Walker, A.S.C., for Columbia's *All The King's Men*, cited as one of ten best pictures.

Leon Shamroy, A.S.C., for Fox's *Twelve O'Clock High* and *Chopper By The Dawn*, among ten most popular pictures.

Rogge Lanning, for Republic's *Send of Two Junes*, one of ten most popular pictures.

John Alton, A.S.C., for MGM's *Father of The Bride*, one of ten most popular pictures.

George Folsey, A.S.C., for MGM's *Adam's Rib*, one of ten most popular pictures.

Lee Garmes, A.S.C., for Goldwyn's *Our Very Own*, one of ten most popular pictures.

Without taking anything away from the various stars, named below, voted by Photoplay for Top Performances, we also salute the men whose cinematography contributed something to the individual performances of these players, viz:

Charles G. Clarke, A.S.C., who photographed Claudette Colbert in *Three Goes to Hell* for Fox; Ted McCord, A.S.C., who photographed Joan Crawford in Warner Brothers' *The Damned Don't Cry*; Leo Tover, A.S.C., whose cinematography enhanced the performance of Olivia de Havilland in Paramount's *The Heiress*; and William Stead, A.S.C., who photographed Larry Parks in Columbia's *Jolson Sings Again*.

Charles Clarke, A.S.C., directing the photography on 20th Century-Fox's *Kaymeera* in Australia, is slated to wind up the assignment sometime in March. Picture, filmed in Technicolor Monopack, was filmed for most part in and around Port Augusta. Company used facilities of Ealing Australia studio.

Freddie Townsend, six competitions, plane crashes, train wrecks and ice jams are subjects which have kept Jim Sealey, A.S.C. busy. Sealey is newswall cameraman for Pathe News on the east coast.

Vogel E. Miller, A.S.C., recently photographed a ten-week educational documentary film in Chino, Arizona. Picture, titled *Feire of the Hopi*, covers traditions of Navajo Indians and is intended for release to Art Theaters throughout the world. Norman Foster directed. Miller exposed over 80,000 feet of Plo-X and InfraRed film for the production.

Paul Eagler, A.S.C., and Bob Hassard, A.S.C., servicing the independent producers with background projection equipment, have just finished the process work on their Productions' "The Golden Goose," also for All American Films' "Red Snow," produced at General Service Studios. Eagler and Hassard serve most of the independent studios in Hollywood with BG projection equipment, including Motion Picture Center, Nissouri, Hal Roach, Monogram and Jerry Fairbanks.

Elmer Dyer, A.S.C., will direct the photography on a new series of twelve Craig Kennedy TV films for Adrian Wynn at Roccetti Studios on Sunset Blvd. Shooting starts March 2nd.

Dr. Frances H. Foster, president of Filmcraft Productions, has suggested that the Academy of Motion Picture Arts and Sciences include among its awards this year an "Oscar" for "the best film made specifically for television." Foster stated that such recognition would give the TV film industry a much-needed shot in the arm and bring additional credit to Hollywood.

Gene Lee, who received his first ten in major film production in hands of Frank Planer, A.S.C., when he photographed *Cyrano de Bergerac*, will now be used in the production of films for TV starring Faye Emerson and made in New York.

Stanley Cortes, A.S.C., has been awarded the 1950 gold trophy of the Societe Francaise de l'Industrie Cinematographique for best color photography, result of his camera work on "Man On The Eiffel Tower," which he photographed in France in *Ames Color* for Irving Allen. This is first time in history of French awards that an American has won top honor for color cinematography.

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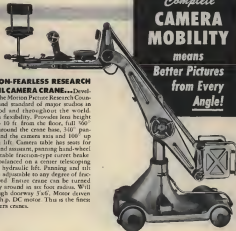


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WHAT'S NEW in equipment, accessories, service



Turret-Rackover for Films

A new four-lens turret and rackover for Bell & Howell series 70 camera has been announced by Par Products Corp., Hollywood, Calif. Hinge-type rackover affords most efficient method of providing parallax-free through-the-lens viewing in this type camera. Camera is moved or rotated in an arc, instead of horizontally, as with other types of rackovers.

Advantages claimed are: Camera can be hand-held—hinge type rackover makes for lighter camera; camera is easily and quickly shifted from taking to focusing position, and back again; foolproof lock; focus can be checked without rackover, if desired; and there is no interference with motor drive and/or external film magazines.

The Par "constant apparent field" viewfinder system is dual purpose, because it combines optical viewfinding and groundglass focusing through the taking lens.

Further information and price may be had by writing manufacturer at 26 No. Citrus Ave., Hollywood 38, Calif.

Set Lighting Lamp Data

General Electric Company's lamp department has issued a revised listing of the various General Electric lamps used for set lighting. Comprising four micrographed sheets, all the 3350 K lamps and some of the 3400 K lamps which are suitable for lighting sets for the new Technicolor photographic system are grouped together on one sheet; all the lamps designed for black-and-white photography are listed on the second sheet, lamps designed for 3200 K for use with such films as Kodachrome or other film in the 3200 K classification are on the third sheet; and the fourth sheet lists all the special lamps recommended for use for special effects.

The data encompasses that lamps in the various classifications are immediately identifiable by markings on the bulbs, as for instance, lamps marked MP on end of bulb are intended for B&W photography, where economies dictate that a longer lamp life than the CP lamp given is desirable.

Mart Message Ready

The Camera Mart, Inc., 30 W. 45th St., N. Y. City, announces the new enlarged 1954 edition of the *Mart Message* is ready for distribution. Completely illustrated 36-page booklet lists 16mm and 35mm professional motion picture and television production equipment, laboratory and editing equipment of the latest type, plus the well-known line of Camera Mart products available from The Camera Mart. Free copy may be had by writing company.



Snapshot Movie Camera

Eastman Kodak Company, Rochester, N. Y., has introduced its new Brownie Movie Camera, an easy-to-use, economical and dependable 8mm cine camera for the amateur movie enthusiast who wants to make movies with the least amount of bother to such details as focus, diaphragm settings, etc.

The Brownie brings to the cine fan all the rugged practicality of a "Brownie" snapshot camera. It's always set to make good pictures of subjects from a few feet in front of lens to infinity. Wind the camera, adjust lens opening, aim it, and press down the operating lever. That's all there's to it. Simplified loading. Uses standard 25-foot roll 8mm Cine Kodak film, either Kodachrome or black-and-white.

Lens is fast 13mm f/2.7, Laminated, and set for universal focus. Shutter speed also set at fixed speed of 1/6 f.p.s.

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Buried Treasure

Matching photography breathes new life into rare, unreleased saga of the Himalayas filmed in Tibet 15 years ago and recently recovered from a Swiss vault.

By GEORGE DISKANT, A.S.C.

TREASURE is a superlative that may be applied without reservation to *Seven Over Tibet*, recently completed by Summit Productions in Hollywood. It brings to the screen some of the most spectacular photography of Tibet ever recorded by a motion picture camera.

Filming of the production began over fifteen years ago in conjunction with an international expedition to explore the forbidding Himalaya mountains. Misadventures of the Nazis, into whose hands the film unwittingly fell, prevented its completion for world-wide release. It was only recently that the original negative was found intact and in good condition by Andrew Marston, who had directed it.

Marston had gone to Africa to co-direct *King Solomon's Mines* for M-G-M. On his way back he flew to Switzerland to reappraise status of the original negative. He found the treasured film there, safely stored in a deposit vault, purchased it, and brought it to Hollywood. Marston's plans for the film, meanwhile, had been progressing quietly, waiting only for remuneration that the original was safe and available. He and two associates, László Benedek and Iven Tors, had developed a new story line for the picture which meant that it would be necessary to shoot additional scenes for it in Hollywood—scenes which would have to carefully match those in the original.

Richard Angst, famed Swiss cameraman who photographed *Gladiator The Masterpiece*, which won an Academy Award a few years ago, was Marston's photographer on the original filming expedition. It is an understatement to say that this photographic assignment was one of the toughest ever faced by a cinematographer—and by the rest of the company, too, for that matter. A man has enough to do just to keep himself alive and moving forward on such a journey, without having to bother with camera equipment, etc. But Angst turned in a remarkable job.

He used a DeBrie 35mm camera and a special super-telephoto lens for most of

the picture. Additional equipment included two Eyrano cameras which were used mainly for shooting in near-impossible locations where it was impossible to use the heavier DeBrie.

A powerful storage battery had been specially constructed for the expedition. It was designed to supply power for the camera motor for an unusually long period, a period which Marston and his associates thought would be sufficient for the expedition. There were no means of recharging it, and when filming continued beyond the original estimate, the camera was turned by hand using a handle attached to a length of flexible cable inserted at the side—a gadget luckily brought along for just such emergency.

The company had started out with 25,000 feet of German panchromatic film—special film made for the DeBrie—but this gave out rather unexpectedly just as Angst was in the midst of shooting rare and unusual scenes (made a monastery high in the Himalayas). Later they discovered that natives had stolen two cases of film, believing it to be something of value they could use. Fortunately they took only unexposed film. To continue shooting the monastery scenes, Angst resorted to his supply of Eyrano film loads. These had to be unwound and rewound into the peculiar threading system of the DeBrie camera.

The light that prevails in that sanctified atmosphere high in the Himalayas played some peculiar tricks on photography. For instance, the sky often was such deep blue that Angst got "blinded" sky effects without using a filter. The light quality

was ever-changing with the result that rendition of the sky changed almost with every location or setup if not with every take. Angst constantly made check tests of the film, developing his test strips in a little darkroom tent brought along for the purpose. But even with such precaution, the tricky sky proved an impossible factor to cope with. There just wasn't a filter available to achieve the necessary correction. The result, however, is not critical, although it posed a major problem for me when it came to lighting the matching scenes we photographed in Hollywood. My number one problem was to match Angst's photography and make it look not like a patched up job. Marston had said, "I want the picture to appear on the screen as though all of it had been shot at the same place at the same time."

Before we started shooting in Hollywood, I had looked at the Angst footage a number of times. Frankly I was not too impressed at first, because the editor had already applied his scissors to the original film in order to eliminate the closeups which featured the European players. But as the material was re-screened, I began to piece together the material on the screen with the new story script which had been handed out. This screen study enabled me to visualize the lighting of the various scenes which I was to match.

A great many of our matching exteriors were staged and photographed indoors at the General Service studios. In this way we were able to get better control of the light to effect careful matching of Angst's footage shot in the high Himalayan daylight. In all, 60% of the new picture consists of exteriors, 10% of which we filmed as actual exteriors on such locations as Bronson



TYPICAL of scenes shot in Hollywood by George Diskant to match foot age filmed earlier in Tibet is this scene staged in back of Hollywood. Great care was exercised in matching both quality and direction of light.



NOBILITY OF FEET when view of most interesting action for "Steam Over Tibet" was filmed. Here, group paid respect, making necessary smoking scenes by hand. Their smoking cable extending from camera.



RICHARD ARNEST who filmed initial footage for "Steam Over Tibet" high in forbidding Himalayas, used this super-telephoto lens with Bulfinch camera in shooting scenes of evolutions. In all, 15,000 feet of black-and-white film was exposed on expedition fifteen years ago. Arnest later photographed "Climbing The Himalayas," in Anson Carter which won Academy Award.

Canyon—just a mile above Hollywood Boulevard. Here we shot 37 setups in a single day.

So that we could keep a constant check on the lighting of the old footage, Marton had a Moviola placed on the sound stage which we used for viewing Arnest's footage. In this Marton was of tremendous help. Often he could recall the exact lighting from memory. Invariably he would state his opinion, then check the film in the Moviola. Ninety-nine times out of a hundred he was right.

To avoid having to build and match the vast interiors shot on actual locations in Tibet, the action was filmed in reverse shots, in side angle shots, and in closeups in which just some element of the original locale, such as a couple of prop columns, were included in the scene for purpose of orientation or continuing the pictorial continuity.

Instead of doing the obvious thing—putting the cut in front of scenes by means of process photography—action in the old and new photography was skillfully matched. It was the producers'

aim to retain in the production as much of the original footage as possible and avoid resorting to process. They take great pride in having accomplished this without relinquishing anything in the continuity or the terrific drama of the original photography.

In another instance, instead of using process to show two members of the cast traveling in a wagon, we shot them in closeup as they were seated in a wagon hauled to the Brothton Canyon location. With sky and cliffs in the background,

(Continued on Page 124)



CAREFUL LIGHTING was a forbidding task in staging scenes such as this which depicted original snowbound tent of travelers in Tibetan land, photographed earlier by Arnest high in the Himalayas.



MOVIOLE on sound stage afforded means of comparing original footage when planning lighting for matching shots made in Hollywood. Director Marton and a technical editor are seen above studying photography of original, filmed by Arnest.

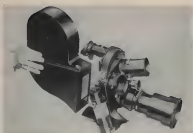


FIG. 1—Eclair 16mm Camerette, introduced in United States from France in 1940, now boasts combination model taking 16mm and 15mm film interchangeably. Camerette is a four-and-a-half lb. device where film magazines is readily detached, incorporate automatic film gate and film transport mechanism.



FIG. 2—Camerette 15mm and 16mm film magazines compared. Left is built 15mm magazine; shown next, with 16mm sprocket replacing 15mm.

New Eclair Camerette Takes Either 35mm or 16mm Film

Instantly interchangeable 35mm and 16mm film magazines broaden the versatility of this rugged utility camera.

By FREDERICK FOSTER

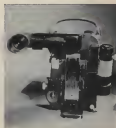


FIG. 3—View of lower unit of camera with magazine removed, showing 16mm film aperture and dual view movement.



FIG. 4—Lower unit with 16mm mask (1) in place in aperture, 16mm pull-down lever is shown at (2). Slide extended elevating tube.

WHEN THE PARIS-MADE Eclair Camerette was introduced to the Hollywood motion picture industry late in 1940, it was enthusiastically acclaimed the best light-weight 35mm motion picture camera yet developed for cinematography demanding a compact, hand-held camera. Not that it was restricted to such use; its many exclusive features and its rugged construction have made it a popular camera for all-around motion picture photography.

Eclair now has gone a step further to make the camera even more versatile. Through skillful engineering the company has developed the camera for use with both 16mm and 35mm film. Eclair is producing a 16/35mm combination model which permits the one camera to use either 16mm or 35mm film interchangeably, merely by changing the film magazines and inserting a mask in the film gate.

The advantages of such a camera are immediately apparent; the industrial film producer, for instance, may employ the

16/35 Camerette for photographing productions in either 16mm or 35mm; for filming a given production in both widths; or for shooting a 16mm Kodachrome version of a production being produced in 35mm black-and-white. The major studios can use the camera for special production photography one day, then use it for location scouting the next day, shooting 16mm film. As a rental camera, it is certain to be in constant demand.

In the beginning the Camerette was designed to combine all the advantages of the heavier studio production cameras with the portability of news cameras. Equipped with 400-ft film magazines, the camera weighs but 14 pounds. One of its outstanding features is its unique reflex viewfinder which permits viewing through the camera lens the scene being photographed. Thus the operator may keep an accurate check on what his camera is recording by observing the action in the viewfinder. A revolving

(Continued on Page 107)

"Twice The Light And Twice The Carrying Power"

This unceasing demand by directors of photography spurs the continuing search for more powerful and efficient carbon arc lights.

By PETER MOLE, ASC

President, Mole-Richardson Company

LAST MONTH we traced briefly the early history of carbon arc lighting in the motion picture studios and described the impact which the advent of sound had made on the production of theatrical films. One result of this impact was the almost total exclusion for a time of carbon arc lights from studio sets, because of the noise they created; but as sound became a part of the whole picture making concept instead of the *deus ex machina*, the director of photography's need for light in sufficient volume essential to good picture making began to be recognized.

"I want a lamp with twice the light and twice the carrying power," was the demand soon heard again from the industry's directors of photography.

We found a ruled glass reflector which had been in use for flood lighting at a distance from the source, and built a

studio lighting unit around it. From a light collecting and distribution standpoint it was particularly well engineered; from a utilization standpoint it was not flexible. What the cinematographer really wanted was a light with twice the intensity, twice the carrying power and one that could be used at varying distances with control of beam spread and light distribution.

Of course the demand was fantastic! In order to give the cinematographer what he wanted we would be obliged to sacrifice engineering efficiency all the way along the line. It would mean more powerful incandescent globes, bulkier equipment and higher operating costs. What we had to learn was that the efficiency of utilization was the all-important factor and that strictly engineering efficiency must be made to compromise.

Compromises were made, larger globes were produced and the equipment became more flexible. Compromises were also made by the sound departments. Carbon arc lamps again appeared on sets where the effects of sunlight, streak light and back light would allow the cinematographer to express his individuality and to produce the illusion for which he was striving.

Having overcome the most chaotic conditions created by the advent of sound and having some appreciation of the double viewpoint, we were now able to give much of our energy to engineering on a new basis. Refinements were made in existing designs and we were able to replace large diameter mirror type optical systems with stepped-prism condensers made along the lines of the well known Fensell lens system. We had learned the lesson of utilization and our new equipment rapidly replaced the old.

During all of this period we worked closely with the manufacturers of light sources and through their cooperation we were able to obtain specialized types of incandescent globes which increased the

(Continued on Page 112)



MOLE-RICHARDSON "BRUTE" was the answer to the director of photography's demands for a light unit with more power. Today, the company has in production an even more powerful super high-intensity carbon arc unit.

SCENE FROM "The Black Room"—example of motion picture set which would be almost impossible to light effectively with incandescent lights. Only carbon arc in great numbers could produce the volume of light which was required not only for effect lighting but for general set illumination.



Nominations For 1950 Cinematography "Oscars"...

By LEIGH ALLEN



THE BIG MOMENT—when a glowing gold "Oscar" is thrust into the winner's hand and a heavy handshake seals his easy victory. Nothing so a dramatic moment of their distinguished work of motion picture artists and technicians cited for achievement by the Academy of Motion Picture Arts and Sciences. It is an important moment in the life of a director of photography, a milestone in his career.

NINE HOLLYWOOD directors of photography and one from Great Britain have been nominated by members of the Academy of Motion Picture Arts and Sciences as contenders for the Academy's Achievement Awards for cinematography of pictures released during 1950. Five of these men directed the photography of black-and-white productions and five filmed productions in Technicolor. The nominees and the productions which they photographed are as follows:

BLACK-AND-WHITE

Robert Kriskner, "The Third Man," (London Film Production Ltd.)

Milton Krassner, A.S.C., "All About Eve," (20th Century-Fox)

Victor Milner, A.S.C., "The Fanny," (Paramount)

Harold Rosson, A.S.C., "The Asphalt Jungle," (Metro-Goldwyn-Mayer)

John F. Seitz, A.S.C., "Sunset Boulevard," (Paramount)

COLOR

George Barnes, A.S.C., "Samson and Delilah," (Paramount)

Emmet Haller, A.S.C., "The Flame and the Arrow," (Warner Brothers)

Ernest Palmer, A.S.C., "Broken Arrow," (20th Century-Fox)

Charles Rosher, A.S.C., "Annie Get Your Gun," (Metro-Goldwyn-Mayer)

Robert Surtees, A.S.C., "King Solomon's Mines," (Metro-Goldwyn-Mayer)

Those who have seen all ten films will agree that the competition this year

is probably the keenest ever presented to Academy voters and will require considerable close analysis and re-evaluation in order to finally select the winner in both classifications. All ten films represent the finest picture making in the industry's history. Each picture displays a new "high" in cinematographic art.

The ten contenders were selected by Academy-voting from among a list of more than 90 black-and-white and color feature film productions released during 1950 and named in a preliminary ballot sent out to the industry's directors of photography. Result of the initial balloting narrowed the list of potential contenders down to ten films in each class. A second balloting resulted in selection of the ten films named above.

These films will now be screened for members of the Academy who will then vote to select the best film in each classification for the Achievement Award for Cinematography. Only members of the Academy of Motion Picture Arts and Sciences participate in the final voting.

The two winners will be announced along with those in other Awards classifications at the Academy's gala Awards Presentation ceremonies, which will be held the night of March 23, at the Pantages Theatre in Hollywood. The event will be broadcast over the more than 370 stations in the American Broadcasting Company network and short-wave throughout the world by the Armed Forces Radio Service. The combined facilities of these two networks will reach an estimated total of 100 million people.

As far as is known the event will not be televised.

The selection of films for the Academy's annual Cinematography Awards begins each year with the directors of photography themselves. The first of January each director of photography in the industry is invited to submit to the Academy for consideration the name of one black-and-white and one color production on which he has received sole or joint screen credit, and which was released in Los Angeles for general public showing prior to December 31. These films are listed on the preliminary ballot mentioned earlier. The ballots are mailed to the directors of photography who vote to select the 10 films in each class to be voted on for the selection of the final contenders. Thus the initial selection of contenders is in the hands of the men who photograph motion pictures—the directors of photography.

Voting for Academy Awards has always been on the basis of technical excellence. The technical elements of pictures and the work of every actor and actress is carefully studied by thousands of their associates. Competition is keen; rivalries are intense. Nothing is taken for granted at an Academy Awards election. Rules are simple but explicit. Voting is secret, ballots going from the voter not to the Academy direct but to a firm of certified public accountants. No one, except the accountant, whose contract demands that he reveal the count to no one prior to the presentation

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At The Top
of the Ballot
and
In First Place
on All Good Pictures—

The Popular Choice—
The Popular Winner—

EASTMAN
PROFESSIONAL
MOTION PICTURE
FILMS

J. E. BRULATOUR, INC.

Distributors

Fort Lee

Chicago

Hollywood



CAMERAMAN—It was Raphael Wolff's personal photographic concept that enabled his organization to successfully photograph set wedding operations for company's notable series of films for General Electric Company. Wolff, behind camera, supervises photography of every production.



PLANNING—An industrial film produced by Wolff Studios was pre-planned in every detail for visualization to obtain there studio's extensive director. Raphael Wolff explains proposed continuity to a client. Wolff, in background, planned layout, supervised setup.

Top Photography--Key To Successful Industrial Films

Wolff Studios' emotional documentary technique founded on specialized photography by cameramen trained in non-theatrical film making.

By RALPH LAWTON

A NEW CONCEPT in turning film production was established during the last war by Raphael G. Wolff, Hollywood industrial film producer. It not only has endured but is credited with the phenomenal growth of his organization as one of the nation's leading producers of 16mm instructional, training and television motion pictures.

Whereas other business film producers before him had generally followed the "Hollywood type" of theatrical film presentation in their production, Wolff saw great limitations in such film making. Pioneering a more objective course, Wolff has established what he calls emotional documentary technique. Today it is the success formula of all films produced by his studio.

Raphael Wolff discovered that average audiences liked other types of motion pictures besides feature films. He had observed the increasing public interest in travelogues and lecture films in color, saw further clue in the tremendous interest displayed by people everywhere in home movies filmed in Kodachrome. The key to arousing audience interest, as Wolff saw it, was the emotional impact of color.

One of the first factors established in his emotional documentary formula was incisive photography, in color. The other factors fell naturally in line as he pursued the study further.

Choral music and natural, every-day nostalgic sound effects contributed further in rounding out the emotional documentary formula. Thus it is that Wolff productions today begin with specialized color photography as the major driving force to compel audience attention, and for this specially trained cinematographers are important.

None of Wolff's five cameramen is a product of the Hollywood major film studios. Rather they are men personally trained by Wolff for his specialized work. Finding a man with the right creative talent and a reasonable grounding in the fundamentals of photography, Wolff takes him under wing and gradually channels the man's talents and ability into his particular brand of cinematography.

As a teacher of cinematography, Wolff perhaps has few equals, although he never considers himself an instructor; nor has he ever served in that capacity professionally. He is one of the few whom industrial film producers who is himself an expert photographer. His first notable venture in photography began in 1910 when, as a youth, he settled family and associates by navigating a canoe from New York to New Orleans—a distance of 3200 miles. Along the way he shot hundreds of pictures, using an old Eastman 3A pocket Kodak. His pictures and trip were featured by National Geo-

graphic magazine. As a result of this sudden renown, he was engaged by a news photo syndicate in New York City. He worked for Underwood & Underwood; later went to Chicago where he was hired as a photographic illustrator. Here he revolutionized the illustration of automobile advertising by conceiving a method of photographing cars to give them a sleek, low-hang and slightly elongated look—an suggestion which up until then had been accomplished by commercial art illustration. For years afterward he was considered one of the nation's foremost photographic illustrators in color and ultimately did considerable work for Standard Oil Company.

It was this contact with Standard that led to his introduction to movie making. Wolf, having now moved to Los Angeles, was sought by Standard's eastern advertising offices one day with the request to make a business film on service station management. Plans called for one or more Hollywood "name" players in the cast and a narrative style story treatment. Wolf, lacking experience in cinematography, engaged Robert Flanagan, A.S.C., now a director of photography for M-G-M, to photograph the picture. The late Arthur "Slow

burn" Kennedy was signed as the star. The film, shot in black-and-white and given wide release, set a new mark for technical excellence in 16mm business films.

It remained for advent of World War II to uncover Wolf's real ability as a color photographer and lead him to apply it in making defense training films. Following reports that competitors were landing lush contracts for wartime training films, Wolf began to explore the field, went out looking for ideas—and business.

"What type instruction films are needed most to aid the war effort?" he asked. The Los Angeles Board of Education, for one, said: "Good films to teach war workers the techniques of arc welding"—an industrial operation that moved its greatest output in war production. "But," he was asked, "how can you photograph effectively the welding procedure with the tremendous flare of the arc flashing into your camera lens?"

At first, Wolf sought to circumvent this obstacle by doing the closeups of welding action in animation, but drawings were not sufficiently convincing. Then followed experiments

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TYPICAL recording session for a training film produced by Robert E. Wolf Studios in Hollywood, one of very few cinema film producers offering clients original movie scenes for their films.



WOLF maintains one of largest fleets of mobile equipment in the industry: two General Purpose Trucks, one 600-cu-yd and one 1930-cu-yd; one 600-cu-yd truck, and three personnel cars.



CAMERA setup in meat packing plant is supervised by Wolf. Foreground scene about to be filmed in for latest Wolf Studios production for the American Meat Institute, to be given national distribution.



SPECIAL effect shot staged by Wolf Studios for a recent production for American Irons. Image on home movie screen is actually live action, staged behind curtain of movie screen and expertly lighted.



SINGLE-SYSTEM sound camera and completely equipped camera car enable Tri-State, Inc., of Los Angeles to cover any general news assignment in Southern California for local and other television newsreels. Camera used here is Arlison "Fox" made by Besset-Buch.

Setting Up a TV Newsreel

Both independent and station-produced newsreels gain ready and profitable sponsor acceptance, offer increasing opportunities for 16mm cameramen.

By HERB A. LIGHTMAN

Formerly Program Director KTTV, Tulsa

AN IMPORTANT OPERATION of major television stations today is the local TV newsreel. With stations such as KTTV, Los Angeles, WPIX-TV, New York, and WBAP-TV, Fort Worth, it has developed quickly as one of the more profitable program features. As a result, other TV stations are either developing their own newsreel operations or laying plans to do so in the very near future.

Following such decision, a station has two alternatives: to organize its own newsreel production staff, as did KTTV, or to purchase newsreel material from a local independent producer. The latter may operate exclusively for the station until it gets the project started or until such time as the station feels

returns from sponsors justify investment in camera equipment and personnel necessary to setting up its own newsreel production staff.

The production of a good TV newsreel is not always as simple as it may seem. The project requires specialized equipment and personnel plus sufficient organization geared to meet deadlines—deadlines which come around with merciless regularity, you may be sure. How extensive the setup is to be depends on the budget available, and whether the station will do its own filming, using present station personnel. Some stations, not presently producing newsreels, nevertheless own motion picture cameras and lighting equipment which is used in

recording private program material for later presentation on the air, or for shooting commercials for presentation via film. Such equipment, in proper hands, can be the nucleus of a formidable TV newsreel operation.

Many successful TV newsreels started as a one-man project—often by a staff member willing to spend extra hours, sweat and no little tears searching for timely material, going out and filming it, then editing and putting it on the air. Obviously, a great deal must be sacrificed in scope and possibly quality where one man must do the entire job. The ideal setup is a two- or three-man staff, with at least another on call for special, direct sound assignments. Staff members double up on operations as their individual talents dictate and divide up the work of directing, photographing, sound monitoring and caption writing—the latter a highly important phase of the operation.

KTTV's newsreel outfit is an example of a particularly well-tuned setup. Owned and operated by the Los Angeles Times, it is a joint operation of the editorial department and as such has ready access to all the latest news tips. When an event occurs in or around Los Angeles that lends itself to TV newsreel presentation, the tip is immediately relayed to KTTV's newsreel cameraman and a photographer dispatched to the scene. The latter uses a car equipped with two-way radio, and is thus able to keep in close contact with the office while enroute to and from the assignment. If other news events transpire in the meantime, he is informed and thus able to cover them without first returning to the office. The automobiles used by KTTV's newsreel staff were made available without cost by the manufacturer in exchange for the advertising and news value that accrues from their daily use.

Most TV newsreels are produced on 16mm film. Some stations are equipped



KTTV's newsreel cameramen travel to assignments in camera car equipped with two-way radio communication, which enables them to receive hot news tips while away from home office.

to shoot material with single-system sound. For this, the popular Auricon "Pro" and "Cine-Voice" have proven superior equipment. An excellent hand-held camera to augment sound equipment is the versatile Filmo 30-DA. With KTTV, this camera, fitted with special lighting equipment, as reported here last month, is proving most ideal in the field where recording of sync sound is unnecessary.

Regardless of the camera used, it should be equipped with a lens turret and a full complement of lenses, although some TV cameramen prefer the Filmo and a single one-inch lens for general news coverage. The lens chosen for this work should be the fastest obtainable, in view of the unpredictable lighting conditions invariably encountered on assignments. A suggested range of lenses for sound cameras is: a 19mm wide-angle, 1-inch, and a telephoto ranging from 2½ to 4 inches in focal length. Until recently it was considered optically impractical to grind an extremely fast wide-angle lens. Thanks to recent technical developments in lens making, wide-angle lens with apertures of f/1.3 are now on the market which, as the manufacturer puts it, "photograph anything visible to the eye."

Lighting equipment should be portable and compact. For illumination of specially staged events, the popular Color-Tron lights are adequate for most purposes. Photofloods and particularly the reflector-floods and reflector-spots are ideal light sources. For hand-held cameras, lighting units such as the Rosco-Light which may be readily attached to the camera, and which take either two or four reflector-floods are ideal where 110-volt current is readily available. More recently, KTTV developed a lightweight power-pack which enables its cameramen to shoot anywhere, using a single special photoflood lamp, as described on page 58 of the February American Cinematographer.

After the film is shot, the next step of course is developing it. For this a station may send the film to a local laboratory equipped to render quick processing service, or it may install its own quick processing equipment such as the very excellent Houston-Fearless processor or the Bridgmanite offered by S.O.S. Camera Supply Corporation, New York.

The film stock most suited to TV news film, where it is to be given quick processing, is a medium speed stock reversal such as DuPont No. 330 or Ektamax.

The production of a high quality television newsreel demands a specialized news-gathering setup which need not, however, be too complicated or costly. One person should be designated to

(Continued on Page 12)

Television Film Production

By LEIGH ALLEN

Mock Streep, A.S.C., and John Boyle, A.S.C., recently completed photographic assignments on a series of filmed video spot announcements for Jerry Seep at the Raphael G. Wallf Studios in Hollywood.

"Experimental Television Film Production" is a title of new course to be offered by Department of Cinema of the University of Southern California. Purpose of course, according to instructor Wilbur T. Blum, is to explore conditions and techniques relevant to speed and economy in video film production.

Ralph Edwards, who is putting his TV show *Truth or Consequences* on film, has learned a lot from the experience. He had to organize his own film production company, collect a warehouse full of props, and buy cameras and lights. In the beginning Edwards considered having an established 16mm film producer make the films, but then he considered all had the same idea. They wanted to "stage" the shows—select contestants, rehearse them and then film the show at a movie studio. Edwards rejected it and spontaneous quality of show would be lost by these methods, elected to do the show with his own crew. Fred Jackman, Jr., A.S.C., is director of photography.

Paul Ivano, A.S.C., has been signed by Green Film Corporation, Hollywood, to photograph the "Loving Family" TV series.

Working on the theory that no single person can know as much about integral TV requirements as a team of individual experts working together, the Elston-Nichols Co., Chicago, which handles writing exclusively and does not get into the production end of TV, contends that sloppy writing is biggest cost in current TV production—filmed or live.

Goss Astry started production February 26 on another series of 13 television films. Shooting is being done at Ponterown by Flying A Productions. William Bradford, A.S.C., is directing the photography.

Production of video films hit a new high at Jerry Fairbanks Productions in closing week of February with total of four in shooting stage, utilizing services of cameramen Lester White, A.S.C., Harold Stein, and Kenneth Prach, A.S.C. Of

the four productions, two are 60 minute and two 30-minute features.

Volume of processing fifteen industrial and TV films has reached peak at Consolidated Film Industries where company is planning expanded facilities to take care of increasing business. With the grace of the government, new plant construction will start within 60 days and will be devoted to handling fifteen films exclusively. Numbered among Consolidated's regular customers for processing and release prints of TV films are producers of such video programs as *Graceland Motel Show*, *Truth or Consequences*, *Trouble With Father*, *Firewide Theatre*, *Goss Astry series*, *Lone Ranger series*, *Rampage Riders*, *Stars Over Hollywood* and *Sunder Transcriptions*.

New high in video film production was set recently by Jerry Fairbanks with eight camera units involving 28 cameramen at work at one time. Utilizing Fairbanks' patented Multiscan shooting system, three units were filming *Cherishing Billy*, new Bigelow Theatre program, three were photographing *Hollywood Hurling*, and others were trailing cameras on two new series of video spot announcements for Pepsi-Cola and Dodge Motor Cars. Still other Fairbanks camera crews were busy filming two Campbell's Soup variety shows at El Capitan theatre: *King Gatsby's Club* and *Double Or Nothing*.

Frederick K. Eckhart Company, Hollywood, has enlarged its studios to take cost of increased program of television film production. Company recently completed two video films for Richfield Oil, which were photographed by Al Higgins.

Copyrights on TV films registered during 1950 were 33½% more than for preceding year, according to U. S. Copyright Office in Washington.

Bob Hope and Lou Costello are planning to put their TV shows on film. Both have stated preference for filming because of greater flexibility permitted in personal travel programs, and fact filming affords more careful editing, resulting in better program. "Filming would also minimize or eliminate most of the tension surrounding present live shows and bring better performances into the living room," said Costello.



They'll sit through this one *twice*

• Once, of course, because here is a show that's got everything. Laughter and joy. A charming young "actress." A plot that will never grow old.

The second time, we think, they'll stay to applaud Ansco Hypan—the splendid panchromatic film that gives you sharp, crisp screen images which look so wonderfully natural.

Whether you're shooting indoors or out, you can count on Hypan's extremely fine grain and sparkling contrast to add that extra something which makes your movies better. Add to this the splendid panchromatic balance of Hypan—its pleasing scale of tonal values—and you can't help but get movies with that sought-after professional look.

Next time load your camera with Ansco Hypan (available in 8 or 16mm rolls) and discover for yourself why so many amateurs are turning out way-above-average home movies.

Ansco, Kinghuntsen, New York. A Division of General Aniline & Film Corporation. "From Research to Reality."

INSIST ON **Ansco** 8 and 16MM HYPAN FILM



THREE frame enlargements from one of author's films are reproduced here to illustrate simple basic cinematographic technique of long shot, medium shot and closeup



YOUNG couple are obviously bored by the amateur magician's efforts in legerdemain, but it required this medium shot to reveal it to the audience. It is used to film in a staffed shot



CUTTING is a closeup of the magician shows audience what he is doing—something that is not easily apparent in the long shot at top of page—(Enlargements by author)

You Must Start From The Beginning!

As with all the arts, there are certain fundamentals the amateur must master in cinematography before he can hope to advance from the novice class.

By CHARLES L. ANDERSON

Referee, American Production, San Francisco

IN ONE WAY, learning to shoot good films is like learning to ride a bicycle. You can carefully read the instructions that come with the bike and the safety rules for riders, and yet you still won't be able to keep your balance until you've had actual practice in riding. And that goes for cine photography, too. You can get acceptable focus, exposure, and framing by remembering the instructions in the manuals, but the only way you will achieve a fine "balance" in your pictures is through trial-and-error. If you know about the most common errors beforehand, however, you're most likely to gain a mastery of the screen idiom much sooner. Some beginners who anxiously study books on film construction before they do much shooting fear that they have to learn a complicated sort of grammar consisting of particular shots and cutting rhythms. This is especially true of people coming to cinema with a background in another art. They are anxious to express themselves in a new medium and carefully study the volumes dealing with motion picture theory. I suppose that Eisenstein's "Film Sense" has discouraged more prospective film makers than all the price lists for new cameras put together.

But the truth of the matter is that making a good motion picture—and by "good" I mean a picture that entertains or educates—is basically just talking about the subject matter with film instead of with words. We develop our powers of speech as young children by instinctively copying speech patterns of older folks and by stumbling along with our own combinations of words. If what we said was understood, we knew we had achieved a bit more power of expression. But if we were misunderstood or laughed at—well, there was always a new way of telling our thoughts.

The sentence structure and vocabulary development of our earlier days will, in a sense, be repeated in terms of filming sequences and shots. You've heard about long and medium shots and close-ups; their primary function is to show different aspects of your subject in a logical fashion. The old formula of

Long shot
Medium shot
Closeup

is altered to suit individual scene requirements so often (Continued on Page 104)



FRIENDS and members of family served as production crew. One stands ready with stopwatch while cameraman-producer of "The Mirror" Arthur Smith makes last minute camera check.



TYPICAL setup for shooting a sound sequence in backyard location simulating scene of street. Tape recorder and speaker are in foreground; blimped Cine Special camera at far left.

"The Mirror"—Amateur Production In The Professional Manner

Homemade equipment plus resourcefulness nets
a thrilling mystery film complete with sound.

By ARTHUR H. SMITH

MOST AMATEUR MOVIE MAKERS try to justify the expense of their hobby in one way or another. Wolfgang Schaubert and I are no exception. We are non-smokers and therefore claim that the forty cents a day we save on cigarettes pays for our film. Maybe so and maybe not. It was a plausible justification until we started to shoot "The Mirror," 800-foot silent sound film. This is an amateur movie made along professional lines. The actual cost—all of which came out of our pocket money—amounted to \$419.35 for camera film and \$9,000 for a final composite print. This added up to two packs of smokes per day for approximately 78½ days. Cost of any additional equipment, such as lenses, etc., isn't counted because such items became fixed assets.

First came the story, naturally. It was written directly into screen play form. I always think in terms of screen appearance anyway, so the full shots, long shots, closeups, etc., fell directly on to paper. Our plans called for shooting some scenes with lip-sync sound, but since we didn't have recording equipment available when we started on the picture, we kept such scenes at a mini-

musical. A little later, what lip-sync recording we did do was done "wild," as I will explain later.

I had been influenced somewhat by an article I had read wherein the author said if you want to make a motion picture, just start making it; otherwise it might never be made. So that is what happened with us. It required over two

years to complete the picture because sometimes we had to wait for the cash equivalent of "two packs a day" to accumulate so we could buy film.

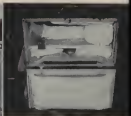
Luckily, Mrs. Smith goes along with my hobby—and I tolerate hers; making hats and painting pictures—and she served as script girl for our production. My associate, Mr. Schaubert, served as cameraman and also played one of the parts; and when it was time to arrange a musical score for the picture, he was in there pitching, too.

Soon all our shooting was scheduled and rehearsals held prior to the actual day of filming. Then complications familiar to most serious amateurs began to take place: our heads backed out and another player, whose attic had been chosen as the setting for many of the scenes, found it inconvenient to continue with the production. After a hectic first day, during which substitute scenes were

(Continued on Page 125)



AUTHOR SMITH shown with his blimped camera, busy as a bee for "The Mirror." Inside is a Cine Special. Viewer is independent of camera.



INTERIOR of homemade blimp for Cine Special, put together quickly with a few boards, rug padding and a discarded pillowcase. Works perfectly now. Smith.

New SPECTRA 3 COLOR METER

THE ONLY METER THAT MEASURES ALL LIGHT SOURCES—
INCLUDING DAYLIGHT, ACCURATELY



The only meter that has the two scales—BLUE/RED and GREEN/RED and is calibrated to read directly in the new Spectra Index Units (Table is supplied to convert Spectra Index into Kelvin Units)

For a true color picture, there must be a correct relationship between the color content of the light and the color sensitivity of the film. SPECTRA 3 Color Meter measures the proportionate amounts of all three primary colors present in the light source, and indicates the filters necessary for positive color correction.



SPECTRA SENSITIVITY INDEX

The following table shows the Spectra Sensitivity Index (SSI) for various light sources.

Light Source	SSI
Incandescent Type A	10.0
Incandescent Type B	11.0
Incandescent Type C	12.0
Incandescent Type D	13.0
Incandescent Type E	14.0
Incandescent Type F	15.0
Incandescent Type G	16.0
Incandescent Type H	17.0
Incandescent Type I	18.0
Incandescent Type J	19.0
Incandescent Type K	20.0
Incandescent Type L	21.0
Incandescent Type M	22.0
Incandescent Type N	23.0
Incandescent Type O	24.0
Incandescent Type P	25.0
Incandescent Type Q	26.0
Incandescent Type R	27.0
Incandescent Type S	28.0
Incandescent Type T	29.0
Incandescent Type U	30.0
Incandescent Type V	31.0
Incandescent Type W	32.0
Incandescent Type X	33.0
Incandescent Type Y	34.0
Incandescent Type Z	35.0
Incandescent Type AA	36.0
Incandescent Type AB	37.0
Incandescent Type AC	38.0
Incandescent Type AD	39.0
Incandescent Type AE	40.0
Incandescent Type AF	41.0
Incandescent Type AG	42.0
Incandescent Type AH	43.0
Incandescent Type AI	44.0
Incandescent Type AJ	45.0
Incandescent Type AK	46.0
Incandescent Type AL	47.0
Incandescent Type AM	48.0
Incandescent Type AN	49.0
Incandescent Type AO	50.0
Incandescent Type AP	51.0
Incandescent Type AQ	52.0
Incandescent Type AR	53.0
Incandescent Type AS	54.0
Incandescent Type AT	55.0
Incandescent Type AU	56.0
Incandescent Type AV	57.0
Incandescent Type AW	58.0
Incandescent Type AX	59.0
Incandescent Type AY	60.0
Incandescent Type AZ	61.0
Incandescent Type BA	62.0
Incandescent Type BB	63.0
Incandescent Type BC	64.0
Incandescent Type BD	65.0
Incandescent Type BE	66.0
Incandescent Type BF	67.0
Incandescent Type BG	68.0
Incandescent Type BH	69.0
Incandescent Type BI	70.0
Incandescent Type BJ	71.0
Incandescent Type BK	72.0
Incandescent Type BL	73.0
Incandescent Type BM	74.0
Incandescent Type BN	75.0
Incandescent Type BO	76.0
Incandescent Type BP	77.0
Incandescent Type BQ	78.0
Incandescent Type BR	79.0
Incandescent Type BS	80.0
Incandescent Type BT	81.0
Incandescent Type BU	82.0
Incandescent Type BV	83.0
Incandescent Type BW	84.0
Incandescent Type BX	85.0
Incandescent Type BY	86.0
Incandescent Type BZ	87.0
Incandescent Type CA	88.0
Incandescent Type CB	89.0
Incandescent Type CC	90.0
Incandescent Type CD	91.0
Incandescent Type CE	92.0
Incandescent Type CF	93.0
Incandescent Type CG	94.0
Incandescent Type CH	95.0
Incandescent Type CI	96.0
Incandescent Type CJ	97.0
Incandescent Type CK	98.0
Incandescent Type CL	99.0
Incandescent Type CM	100.0



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START FROM BEGINNING

(Continued from Page 100)

it can hardly be called a formula. But it's still a useful concept to a picture maker, especially the beginner, and so we'll examine it closer.

The long shot shows the audience where the scene is taking place. If indoors, it reveals as much of the room as space permits (and a new chromium-plated \$80 wide-angle lens) allow. If outdoors, it pictures the grounds or buildings around the spot where the main action occurs. Your audience likes to know where something that interests them is happening. The long shot tells them where. It's that simple. Sometimes a sequence can be properly opened with a closeup. One that comes to mind begins with a closeup—wrongly. The filer began his picture with closeups of a cute little girl in a Dutch costume. The only clue as to where the girl was when filmed was suggested by some sheeberry appearing behind her in the scene. The audience could only assume she was at either a park or a garden. At last the camera panned to one side (a bit too quickly, incidentally) and a grand March Girl-type of celebration was seen going on in a city park. A more natural shot order would have introduced the celebration first and then singled out the little girl as an especially interesting side light subject.

Medium shots bring us closer to the subject and reveal less of the surrounding territory. "But why use a medium shot anyway," you may ask. "The long shot tells where—and the closeup tells exactly who and what. Therefore the medium shot in this formula has no logical purpose." Actually, the medium shot serves several good purposes when used in this shot sequence. First, it serves as a buffer between the widely-differing first and third shots. If you cut from a large view to a big close-up, you can expect to "rock your audience in the eye." A jump of this sort is permissible to emphasize the close action, but only at the risk of disrupting the smooth continuity flow. The medium shot, you can see, acts as a stepping-stone.

Furthermore, intermediate shots are generally not photographed from the same line of sight as those preceding and following them. They are best made from another angle, but pointing towards the same subject. An obvious mark of someone who slavishly follows the "rules" is his making these separate shots, each one from the identical line of sight but moved progressively closer. Certain filers with a three-lens turret are guilty of this construction, while others who are forced to move about because they have just one lens, will

often use a side angle since they've already had to carry their camera and tripod to get a closer shot. Perhaps our basic formula should be modified to read

Long shot

Medium shot from a new angle

Closeup.

Yes, there are occasions when a move-in on the direct line of sight is perfectly satisfactory. One of them occurs when you cut on action. Suppose you are photographing a hard-hit baseball game. You make a good long shot of a player leaping up to snag a fly. Then you switch to your 3-inch lens and get a closeup of the same player again catching a fly, this time raising the camera longer to show his reaction to the play. Can the two shots be in error? Certainly. You are cutting on action, and to the audience the cut is unobtrusive because it sees only the ball player's movements in one continuous leap and catch. Obviously, there has been no cut.

The medium shot taken from a side angle reveals some more of the setting not given in the long shot, and this, too, is helpful. Remember that the audience enjoys seeing something new, and extra medium shots keep the film moving at a pleasant clip, even if there isn't very much doing on the screen.

The closeup, final unit of this shot series, presents the subtle details of our subject matter. It satisfies motion and satisfies curiosity that might have been aroused by the less-revealing longer views. The composition of closeups are often rather striking and thereby become visual seasoning to our pictorial platter of shots.

And then there is the technical routine to be learned. For instance, it often takes a novice one filer 3 or 4 rolls of film to get exposure under control unless

he has had much experience in shooting stills. Part of the first roll should be set aside for exposure practice and nothing else. Quick takes of about 3 seconds each are long enough for test shots taken under many different exposure conditions. The cameraman then soon learns the use of his meter or computer for direct sunlight, overcast illumination, backlights, shade, and indoor setups.

Focus is something the filer should be aware of, even if he has a fixed-focus lens. For it's important to know when a fixed-focus lens will produce a sharp picture and when it won't. All long shots will automatically be in focus because the lens is set for either 25 feet or infinity. And when shooting in the bright daylight, your lens will be at 1/8 or smaller, so that objects will be in focus from about 6 feet and beyond. They'll be sharp even closer to the lens in focus because of the optical effects of the short lenses used on that size camera. But when you're filming indoors with large apertures, depth of field suddenly shrinks and care in checking distances becomes important. The 8mm filer has the advantage of greater depth inherent in his camera lens, and the small frame size of 8mm causes out-of-focus effects to become less apparent. If you plan to film many closeups and medium shots indoors with a fixed-focus lens, it might be wise to buy a snapshot attachment for your camera.

Lenses that are in focusing mounts are naturally more versatile, but they also hold their traps for the unwary. There is probably no error in movie making easier to commit than shooting a long shot without resetting the lens after a big closeup. My own most painful filming memory is of the time I photographed a sailboat regatta for some friends who were participating. After the race, they asked to where I had my camera set up and made a headwind, slow curve against the wind to the breakever I was standing on. The shot used a full spring-winding of film. At the conclusion, I quickly checked my lens to make sure everything was O.K. and found the focus scale at a feet! I had left it that way after photographing a gray test chart earlier as part of some color tests. The scene was re-photographed immediately, but the wind and currents, as might be expected, were not nearly so good the second time.

As in most other aspects of photography, there are two extremes in focusing the new amateur can go to. He may measure every distance with a tape measure, even when shooting at 1/11, or he may not bother to use his focusing mount at all, although he often makes indoor scenes at full aperture. A setting based on a quick estimate is a good compromise. END.

NOTICE TO CONTESTANTS

is

AMERICAN CINEMATOPHILERS' 1951 ANNUAL COMPETITION

Regarding Closing Date for Entries

Due to a typographical error appearing in entry blanks mailed to contestants which stated closing date for the competition as March 21, instead of March 1, as stated in notices which have appeared in *American Cinematographer*, the contest committee has decided officially to advance the closing date to

MARCH 31st, 1951

TOP PHOTOGRAPHY

(Continued from Page 27)

with photography of actual welding. There was considerable research done with filters, in talking with other color photographers and with physicists; and after many long hours of painstaking camera work, Wolff eventually found the right combination of filters, lighting, film and camera technique to achieve his objective. His first one-reel instructional film on arc welding, in 16mm Kodachrome, was widely acclaimed wherever it was shown.

General Electric Company who, meantime, had endeavored to produce its own films on arc welding, heard of Wolff's film and asked for a screening. Here began a valuable business contact between Wolff and General Electric Company that continues to this day. Wolff Studios produced for General Electric eight films in 16mm Kodachrome on AC and DC arc welding and atomic hydrogen welding. Hundreds of prints of each film have since been made and distributed throughout the world. Another picture, *Principles of Electricity*, also sponsored by G-E, was later translated into twenty different languages for distribution in various countries by the U. S. State Department.

Very early Wolff began to employ animation in his training and instructional films, and is said to have revolutionized the 16mm film industry when he introduced his documentary animation technique in the production of training

and instructional films. The Wolff animation department, which is equipped with two of the largest animation camera cranes ever built, today is one of the most formidable in the 16mm film industry.

Since 1945, Raphael G. Wolff Studios have been the greatest single user of 16mm Kodachrome in the world, and during a recent period reportedly used more Kodachrome film than all other 16mm commercial film producers put together. Today, the studios' entire product, save for television films, is photographed on 16mm Commercial Kodachrome.

Wolff Studios' list of major clients reads like a page out of "Who's Who" in American business and industry. In addition to Standard Oil and General Electric Company, the studios have made films for Ford Motor Company, International Paper Company, Nash-Kelvinator Company, American Meat Institute, Lark-Bell Company, Minnesota Valley Co., Processor & Gamble, General Motors Pontiac Division and Ingersoll Rand Corp. The company will soon begin production on a film depicting the history of the city of Detroit, which Ford Motor Company is sponsoring in connection with that city's 250th anniversary, and for which Raphael G. Wolff will personally direct the photography.

Wolff Studios maintain a full-time staff of four 16mm cameramen—two of them animation cameramen. These are Pat Corbett, Alessandro Rodero, Arthur Pierce and Jay Adams. In addi-

tion, whenever there is a picture to be produced in 35mm, cameramen members of the American Society of Cinematographers are employed. John Boyle, A.S.C., recently completed photography of a series of TV commercial spot announcements for Wolff, and earlier Gil Warren, A.S.C., photographed *The Humber Bridge*, one of the studios' most notable productions sponsored by Ford Motor Company. Wolff Studios have had as many as four production crews on the road at one time. A crew comprises about ten men.

The studios maintain one of the great car fleets of location rolling stock in the industry: five general purpose trucks, one 600-ampere and one 1000-ampere mobile generator truck, and three personnel cars. Most of this equipment is kept in the east for use on the many productions filmed east of the Mississippi.

Camera equipment consists of four Mauter 16mm cameras, two 35-DA Films, and two Eastman Cine Kodak Specials. Doubtless with available camera lenses for the Mauter camera, Wolff and his staff designed their own—a result of Wolff's constant search for newer and better methods and equipment for making 16mm films. He was among the first to try magnetic tape recording and while he uses it occasionally for short sequences in remote locations, all lip-synch sequences as far as possible are filmed in the studios, employing Glen Glenn Sound Company's facilities and recording personnel.

One notable feature of Wolff studio production planning is the story board, an idea adapted from Walt Disney. Today, every Wolff production is prepared in story board form as a means of visualizing the production for both client and crew. Applied to industrial film making, it speeds up production and reduces costly production mistakes.

Wolff's devoted attention to the photographic treatment of his pictures is directly responsible for many of them winning awards for their sponsors. *Glen Motors*, produced for General Electric Co., was acclaimed the most outstanding industrial film at the Film Of The World Festival in Chicago in 1945. *The Humber Bridge*, produced for Ford Motor Company, won top honors at the Cleveland Film Festival last year. Over 600 prints of this film have been distributed by the sponsor to date.

Of This We Are Proud, produced for Nash-Kelvinator Co., was chosen the motion picture best representing contemporary American life for display in a time capsule at Valley Forge last summer. The film also was honored with a Gold Medal at the Valley Forge Freedom Fair.

One of Wolff Studios' most recent and widely acclaimed 16mm productions

Visual Sound On Magnetic Film



EDITORIAL HANDLING and synchronization of magnetic film has been simplified by the new modulation system now in use at Paramount Pictures Corp. and Audio-Visual Services, Inc., Hollywood. In operation, the magnetic film is made in pairs over a reproduction from which the sound signal is amplified and made to activate a second pen which writes the signal along the film. This visual signal is a true audiograph record of the sound recording and can be used as a guide in some manner in any area of density photographic recording, enabling the editor to visually locate and synchronize magnetic film with same ease and in same manner as photographic film. This modulation system will work on 35mm, 16mm and 8mm magnetic film.

'OSCAR' NOMINATIONS

(Continued from Page 94)

best, knows the winners in advance. On the evening of the Awards presentation a simple note listing the nominees and name of the winner is brought to the podium in an envelope closed with sealing wax. As each Award category is announced, the master-of-ceremonies opens the envelope in full view of the audience, reads the nominees, concluding with the name of the winner. The "Oscar" winner of the preceding year often presents the Award to current winners.

Of the ten men whose cinematographic artistry has been nominated for the 1950 Awards, five have previously won "Oscars" for cinematographic achievement. Charles Rosher has two awards to his credit for "Sunrise" in 1928, which he photographed jointly with Karl Struss, and "The Yeastling," photographed jointly with the late Leonard Smith and Arthur Arling, and cited in the awards for 1946.

Victor Milner won an "Oscar" in 1934 for his photography of "Cleopatra." Ernest Haller won an award in 1930 for "Gone With The Wind," which he photographed jointly with Ray Knauman, A.S.C. George Barnes was cited in 1940 for his photography of "Rebecca," and Ernest Palmer won the color photography award in 1941 for "Blood and Sand," co-photographed by Ray Knauman. None of the 1950 contenders were nominated the preceding year, although many have been nominees in previous years.

Robert Kraiker is the only foreign director of photography among the contenders this year. He photographed London Films Production's "The Third Man," the first British film nominated for a cinematographic award since Desmond Dickinson's "Hush" which was a contender in 1948.

Colorful as has been the career of the coveted "Oscar" awarded by the Academy, nothing is more amusing than the true story of how the trophy got its name. In 1931 Mrs. Margaret Herrick, now executive director of the Academy of Motion Picture Arts and Sciences, while studying the small golden statuette, remarked that the square jaw and sharp masculine features reminded her of her Uncle Oscar. A newspaper columnist overheard the comment and the next day published a single line in his nation-wide column reading, "Academy employees have affectionately dubbed their famous gold statuette 'Oscar'." Bette Davis and other stars later used the nickname in press interviews and the screen's most distinguished art symbol became widely known as "Oscar." **END.**



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TV NEWSREEL

(Continued from Page 46)

analyze news leads and assign the filming of stories. Very often the station news editor doubles in this capacity. He is the ideal one to do so, since he constantly works with news stories and thinks in those terms.

It should not be necessary for this person to go out and "beat the bushes" for filmable news items. Rather, by means of courteous diplomacy, he can set up a network of information sources throughout the city to keep him alerted to newsworthy happenings. He will make profitable contacts with officials of the local police department, fire department, schools, hospitals, Chamber of Commerce, and the civic clubs, and other similar organizations—to function as "reporters." Such contacts are usually quite happy to donate their personal services where it will benefit their organizations.

In some cities, where especially cordial relations exist between the television station and local newspapers or radio stations, it should be possible to work out reciprocal agreements whereby each medium cooperates to keep the other informed of local spot news or feature assignments. By establishing a regular "beat" of sources of newsworthy information, it usually is possible for the TV news editor to learn in advance about situations that make good feature newsreel stories, and to plan filming accordingly.

When the newsreel editor receives a tip for a spot news story, he immediately

contacts his camera crew and describes the assignment briefly. Where time permits, a quick briefing of the approach and shots needed will help the crew to bring back the right material for the telecast. As time goes by, the crew itself will develop a sense of approach and will instinctively know how stories should be handled.

In covering a spot news story, the sound camera should be set-up in a central location which commands a good view of the overall situation. This location will also serve as a base of operations for the crew during filming. Since a spot news story is often catch-as-catch-can, it may often be wise to forgo recording of direct sound in favor of a live sound narration furnished from the control room during the telecast. However, by means of a small microphone it often is possible for the cameraman or assistant to function as narrator and provide a running commentary of the scenes as they are filmed. This sound-on-film narration, if not actually acceptable for broadcast, will at least serve the newsreel editor later in writing a suitable commentary for the film.

By using the range of lenses on his camera turret, the operator can secure a variety of shots and angles while remaining at the same vantage point. In the meantime, his associate equipped with the hand-held camera can get closeups and reaction shots of the crowd. Both cameramen should keep charts describing briefly the subject matter of each scene. This may not always be possible, but it is a great aid later in editing the films.

Television news filming follows the

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general tenets of standard newsreel coverage, with few exceptions. The long shot, medium shot, close-up and re-establishing shot formula still holds good in the general sense. However, since television is primarily a closeup medium, emphasis should be placed on closer shots and tighter compositions.

When photography of an assignment has been completed and the film processed, a minimum of editing is done. Camera charts and camera caption sheets filled out by the cameramen are used as a basis for the narration. Each scene is then measured and the footages recorded. Allowing four words to the foot, the commentary is then tailored to fit the edited picture. With a rapid developing system and a simplified editing routine, it is possible to have a newsreel on the air within two hours after filming is completed.

"TWICE THE LIGHT AND CARRYING POWER"

(Continued from Page 92)

efficiency of our lamps without adversely affecting their utilization. It began to appear as though we had settled down to a standard form, made from the often repeated demand, "I want twice the light and twice the penetrating power from a single unit."

Incandescent globes possessed to us much as fifty kilowatts were manufactured and tested, but they failed to compete in controllability and light output with the most powerful of the old searchlight types of carbon arc units.

From a commercial viewpoint the production of a new and efficient carbon arc spotlight was highly questionable. It is true that the demand was there, but it was a small, specialized demand that could not be expected to cover the design and manufacturing cost of a carbon arc unit which would deliver an even field of illumination under conditions of varying beam divergences, and which would also meet the requirements of silent operation.

We discussed the situation from all angles, decided it was commercially impractical, then went ahead with preliminary design just because we wanted to do it, and secretly because we felt we could hide the losses from each other. Then came another revelation!

Technicolor, who had been struggling with a two-color process, announced that they were ready to launch motion pictures on the full color scale and that the white light of the carbon arc lamp would be needed for the success of the process.

The announcement by Technicolor did not produce chaos in the industry as had sound because the studios believed

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that color was something they could take or leave alone. Many believed that color would never replace black-and-white and others reasoned correctly that if it did eventually replace black-and-white it would be by evolution and not by revolution.

So the revelation of the effects of the arrival of color was within our own organization. That we had done some preliminary design work on a new carbon arc lamp and would have probably built a few and have allowed the cinematographer to approve or discard it as was our custom. But if we were to be a part of the plan for three-color motion picture photography we must produce a number of different types of carbon arc lamps and have them ready on the assumption that a process which was unknown to us would be a success.

We conferred with the carbon manufacturer, with Technicolor and with the various personnel of the studios. Some urged us to go ahead; others just shook their heads. If we could have started with spotlight units which would also find a use on black and white we would have had something tangible to go on, but it was carbon arc floodlamp units which were required most urgently and we did not believe these would ever be used on black and white.

This was one possible failure that I couldn't hide in a corner, or that we couldn't hide from each other. If we did go into it and it failed, or even received a serious setback, it is doubtful if we would have had a corner to hide anything in.

We discussed it among ourselves until we were sure it was a most dangerous gamble and having got that out of our collective system we went ahead and manufactured the required number of lamps.

Historically, the arrival of color followed a pattern similar to the arrival of sound except that it was not dumped onto an unsuspecting and confused industry overnight. Aside from the urgency of producing the original equipment for one or more color productions it has arrived in more or less orderly fashion.

The first carbon arc floodlamps we produced had to be a refinement of the then obsolete units which had been in service previous to the arrival of the incandescent lamp. For spotlight type units they were able to use some of the semi-obscure searchlight types of high intensity carbon arc lamps.

The carbon manufacturer supplied us with a special carbon rim which was vastly superior to the one used in the former carbon arc floodlamp and we gambled on a compromise lamp with which we could meet the production deadline. Later we produced a fully

automatic carbon arc floodlamp which has become the standard for color flood-lighting.

Again the cinematographer was faced with technical problems. Color required higher levels of illumination than black and white and the latitude of the process was much narrower. He was told by some engineers that color itself would provide contrast, depth and form, and that all he needed to worry about was a uniform intensity of illumination sufficient for adequate exposure. Again he tightened his belt and said, "I want a lamp with twice the intensity and twice the penetrating power of existing units."

We designed and produced 150-ampere carbon arc spotlamps fitted with a Fresnel-type lens. These afforded varying beam divergences that would allow the cinematographer to continue painting with light. The Technicolor process was improved and the cinematographer again began to express his individuality. Then came word that the speed of the Technicolor process had been doubled and we wondered if this would reduce the demand for the high powered carbon arc spotlamps.

With the thought that there might be a market for smaller units we conferred with the cinematographer. "What will be the effect of the increased speed of the color process?"

"It will allow me to obtain better depth of focus," he said, and as an afterthought he added, "I could use a lamp with twice the intensity and twice the penetrating power of existing equipment."

Through a cooperative movement between equipment manufacturers and the Research Council, the National Carbon Company had produced a carbon arc process projection and we had made an automatic arc lamp to use it. The carbon burned at 225 amperes and was capable of delivering twice the light of the 150-ampere trim. The cinematographer went to his electrical department and said he wanted to use it in some of his spotlamps.

Again our engineering department was put to work on the problem and we produced a high-intensity carbon arc spotlamp twice the output, and some beam divergences three times the output, of the 150-ampere spotlamp. Again we felt that this insatiable demand for more light must at some time come to an end, and in this case we have learned that we were partially correct because the cinematographer is able to create a better effect with one of the large carbon arc lamps than with a number of the smaller units.

After this new super high-intensity lamp had found its way into the studios

(Continued on Page 115)

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Current Assignments of A.S.C. Members

Major film productions on which members of the American Society of Cinematographers were engaged as division of photography during the past month

Allied Artists

- **HARRY C. NEWMAN**, "The Highwaymen," with Charles Coburn, Wanda Hendrix, Philip Ford, Victor Jory and Virginia Hamer. Leslie Selander, director.

Columbia

- **JOSEPH WALSH**, "Bromberg That Fact," with Fredrick Crawford, Betty Schuler, Otto Heller and Ernest Borgnine. Robert Parrish, director.
- **BURCHETT CLIVER**, "The Secret," with John Derek, Lee J. Cobb, Judy Lawrence, and Henry O'Neill. Henry Levin, director.
- **PAUL TAYLOR**, "China Corral," with Joe Hall, Lisa Fernandez, Ron Russell, Ernest Borgnine and John Dehner. Ray Nazario, director.

Independent

- **GEORGE E. DEKORAT**, "Swan Over Tibet," (Summa Productions) with Diana Douglas, Rex Ransom Myron Healy, Bob Karna, Wilkes Schuchert, Harold Pegg. Andrew Marso, director.
- **JAMES WONG HOWE**, "The Lady They Say" (Reun-Edman Prod.) with Joan Caulfield, David Niven, James Robertson Justice, Laurence Lister, Patricia Barker and Peggy Miley. Frank Ross, director.
- **JACK GRIENWALD**, "Slougher Trail," (Living Allen Prod.) with Andy Devine, Gig Young, Howard de Silva, Virginia Grey, and Terry Gilkyson. Irving Allen, director.

Lippert

- **JACK GRIENWALD**, "Ranchero Jubilee," with Jerry Colonna, Jane Frazee and James Ellison. Rex Grunwald, director.
- **EDMUND MILLER**, "Little Big Horn," with John Ireland, Lloyd Bridges, Jim Davis and Hugh O'Brien.

M-G-M

- **JOSEPH RUTTENBERG**, "Klond Lady," with Ethel Barrymore, Maurice Evans, Angelle Landbury, Keenan Wynn, Davis Lloyd and Betty Hume. John Gershon, director.
- **ROBERT SUTHER**, "The Ship," with Mickey Rooney, Sally Forest, James Craig, William Demarest, Ray Brown, Myrna Dell, Vic Damone, Monica Lewis, Lilla Kandau, director.
- **WILLIAM MILLER**, "The Bradley Manoeuvr," with Walter Pidgeon, Ann Harding, Lionel Barrymore, Kerle Benneville, Philip Ober and Edward Franz. Richard Thorpe, director.
- **RAY JUNE**, "Twistly Dicksenwilde," with Eric Pinner, Janet Leigh, Mildred Mitchell, Gale Robbins. Norman Panama and Melvin Frank, directors.
- **GEORGE FLOREN**, "The Law And Lady Lovett," with Greta Garbo, Michael Wildgen, Marjorie Main, Fernandé Lanier, Phyllis Stanley and Ralph Dunlap. Edwin Knopf, director.
- **PAUL C. VOGL**, "The Tall Target," with Dick Powell, Paula Raymond, Marshall Thompson, Adelaide Mariposa, Ruby Dee, Anthony Bush, Richard Rober and Lee Nova. Anthony Mann, director.
- **ROBERT FLANCK**, "Tears Cheesed" (Technicolor) with Esther Williams, Red Skelton,

- Howard Keel and Ann Miller. Charles Walters, director.

Menegem

- **MICHELLE LEONARD**, "Chase Chase," with Lee Remick, Hiram Hall, Jan Kays, and Lloyd Carrigan. William Seawall, director.

Paramount

- **GEORGE SEIDLER**, "Seven Cures The One," with Ring Lardner, Jane Wyman, Frankel Tane, Robert Keith and Jacky Gould. Frank Capra, producer-director.
- **LARRY LYNDS**, "Submarine Command," with William Holden, William Bendis, Nancy Olson. John Farrow, director.
- **LOUIS GROSS**, "Crosswinds," (Pier-Thomas Prod.) (Technicolor) with John Payne, Rhonda Fleming, Forrest Tucker, John Abbott, and Alan Montgomery. Lewis R. Foster, director.
- **VICTOR MILNIA**, "My Favorite Spy," with Bob Hope, Nelly Legerat, Frances L. Sullivan, Arnold Moss, Mary Lawrence and Iris Adrian. Norman Z. McLeod, director.
- **GEORGE RANNEY** and **PIERRE MARLET**, "The Greatest Show On Earth," (Technicolor) with Betty Hutton, James Stewart, Conrad White, Dorothy Lamour, Gloria Gaudin, Charlton Heston and Lyle Berger. Carl D. Bodilis, director.
- **DANIEL FARR**, "The Stranger," with Dean Martin, Jerry Lewis and Eddie Mayhoff. Norman Taurog, director.
- **LEE GUSTON**, "Dramatic Story," with Kirk Douglas, Eleanor Parker, William Bendis, Cary O'Donnell, Horace McMahon. William Wyler, director.
- **LARRY LYNDS**, "Rhapsody," (Pier-Thomas Prod.) with Ray Milland, Jan Sorvig, Gene Lockhart, Granger Mayer. Arthur Lubin, director.
- **CHARLES LANG**, "Peking Express," (Hal Willis Prod.) with Joseph Cotten, Corinne Calvet, Edward Grouce. Dick McWhorter, director.

R.K.O.

- **RENNAL HAMAN**, "The Thing" (Wendover Pictures), with Kenneth Tobey, Margaret Sheridan, James Young, Christian Nyby, director.
- **OWEN CONRADSON**, "Two Tickets To Broadway," (Technicolor), with Janet Leigh, Tony Martin, and Smith & Dale. James V. Kern, director.
- **WILLIAM WYMAN**, "Flying Leatherstock," (Technicolor), with Jane Wyman, Robert Ryan, Dan Taylor, Jay C. Hippo. Nicholas Ray, director.
- **ARCHER STOUT**, "On The Loose," (Fidm-makers) with John Evans, Lynn Bari, Robert Arthur. Charles Lederer, director.
- **NICK MURRAY**, "Rookies Range," with Ted Hart, Richard Munch, Joan Dixon, John Dehner. Stuart Gilmore, director.
- **FRANK FLAHER**, "Andros And The Law," with Jean Simmons, Robert Newton, George Sanders, James Donald and John Hoyt. H. C. Potter, director.

Republic

- **WALTER STREET**, "Mildred DeWitt-Forester" with Peary Edwards, Stephen Flegg and Grace Whitney. R. G. Springsteen, director.

20th Century Fox

- **CHARLES G. CLARK**, "Kangaroo" (Technicolor) (Shooting in Australia), with Maurice O'Neil, Peter Lawford, Paula Carter and Richard Boone. Lewis Milestone, director.
- **MONTEY BROWN**, "The Frog Men," with Richard Widmark, Diana Andrews, Gary Merrill, Jeffrey Hunter, Robert Wagner and Warren Stevens. Lloyd Bacon, director.
- **ARTHUR ASHLEY**, "Meet Me After The Show," with Betty Grable, MacDonald Carey, Roy Cullenham and Eddie Albert. Richard Sale, director.
- **SLAVY SHARLES**, "Golden Goose," (Three Prodes) with Paul MacMurray, Eleanor Parker, Richard Carlson, Kay Kasky, Dan Merik, Douglas Dumbrille and Nancy Parsons. George Marshall, director.
- **LEE TORIA**, "The Secret Of Chinese Lake," with Glenn Ford, Gene Tierney, Zachary Scott, John Barrymore, Ann Dvorak, Helen Watson and Barbara Barn. Michael Gordon, director.
- **LESLIE STANLEY**, "Friendly Island," (Technicolor) with William Lundigan, Jane Greer, Gloria DeHaven, Miss Geyser, David Wayne, Jack Paar and Gene Lockhart. Edmund Goulding, director.
- **HARRY JACKSON**, "Ann Of The Indies," (Technicolor) with Louis Jourdan, Joan Perry, Delores Kay, Helmut Marshall, Thomas Gomez. Jacques Tourneur, director.

Universal-International

- **MAURICE GERTMAN**, "Ma and Pa Kettle At The County Fair," with Margaret Minto, Percy Kilbride, Leei Nelson, James Best. Charles Barton, director.
- **RENNAL METTY**, "The Golden Horde," (Technicolor) with David Farrar, Anne Blythe, Peggy Castle, Richard Egan, Pauline Hunsinger, Howard Prince, and Henry Brandon. George Sherman, director.
- **CARL GUTENBERG**, "The Iron Man," with Stephen McNally, Jeff Chandler, Evelyn Kyrn, Joyce Barber, Ruth Madson and Jim Backus. Joseph Pevney, director.
- **GEORGE SEIDLER**, "The Red McCoy," with Bud Abbott, Lea Costello, Dorothy Shay, Kathy Grant, Jack Cogswell, and Lee Moore. Charles Lamoreaux, director.
- **RENNAL METTY**, "Fiddler's Green," with Shelly Winters, Richard Conte, Stephen McNally, Charles Brentford and Alex Sten.

Warner Brothers

- **BO HENSON**, "Fort Worth," with Randolph Scott, David Brink, Phyllis Thaxter, Helene Carter and Betty Hall. Edwin L. Marin, director.
- **ROBERT ROSS**, "Tomorrow Is Another Day," with Ruth Roman, Steve Cochran, Lorne Tatle and Wallace Ford. Felix Frank, director.
- **EDMUND HALLER**, "Moonlight Bay," (Technicolor) with Dennis Day, Gordon MacRae, Jack Smith, Mary Wickes, Rosemary de Camp, Leon Ames.
- **ED DONAHUE**, "I Was A Communist For The F.B.I.," with Frank Conroy, Dorothy Hart, James Millican and Konstantin Raynor. Gordon Douglas, director.
- **WILLIAM CLINT**, "Passing The Clouds With Sunshine," with Deane Morgan, Virginia Mayo, Lucille Norman and Gene Nelson. David Butler, director.



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"TWICE THE LIGHT"

(Continued from Page 112)

a cinematographer told me: "This lamp enables me to penetrate deep sets and to create an illusion of a single-source lighting with less total equipment. However, on extremely large sets and in certain cases of 'booster' lighting on extras I want a lamp with twice the intensity and twice the penetrating power."

Of course there is a limit to all things, but we have tested carbon arc units as high as 500 amperes. The proposed changes in set lighting levels will probably limit this work, but we know from long years of experience that the cinematographer and his producing organization will not abuse a production to use a system and if he can utilize improvements in film stock, or development techniques to expose a better illusion on the screen he will be searching for new tools with which to work.

"THE MIRROR"

(Continued from Page 102)

filmed, an emergency meeting enabled us to select alternatives for our depleted cast. Shooting then progressed more or less on schedule on Sundays of the ensuing three months.

Ultimately we were able to borrow a magnetic tape recorder for recording sound, which we planned later to re-record on an optical track. Our camera was a Cine Special for which we constructed a home-made blimp. Sound was synchronized with the film in the accepted manner, using clap-sticks. The amount of dialogue was kept to a minimum because of the anticipated drift between picture and sound, which was recorded wild.

A home-made dolly, using wheels from a super-market basket cart plus two lengths of tongue-and-groove flooring formed in the shape of a "T," was used a number of times, rolled on wooden tracks. Most important to the story was the set in an old house where the tell-tale mirror hung. Actually the old house was never entered by our players. Instead, we photographed the exterior with a still camera and made two enlargements. One was finished as a normal day shot; the other as a night shot. These prints were then photographed at close range. Two dolly shots were made of the night scene. This we did by single-frame photography, re-focusing the lens every five frames for accuracy.

We rarely made fades or dissolves in the camera, (although the Cine Special is one camera which permits this) be-



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cause the great geographical differences in locations would not permit. We found it more convenient to shoot all of the scenes scheduled at a given location at one time. Sometimes the script called for dissolving from an interior of one house to the interior of another, and then perhaps at the end of the sequence, dissolving to a backyard location, dissolving to another location miles distant, then back to the interior. Because some of these scenes were to have live sync sound, subsequent editing would have cut the dissolves and this made it impractical to shoot the sequence some-following-again in the camera with the necessary dissolves.

We therefore planned to use the well known professional technique of editing our footage in "A" and "B" rolls. Since our sound would have to be re-recorded from tape to film and then composited with the picture film, the additional cost of "A" and "B" printing was a major factor.

The day finally arrived when all scenes in the script were shot and all sound, including the musical score was recorded on tape. However, by this time, not enough "two packs per day" funds were immediately available so the original picture was rough-cut for feeling and the film and tape temporarily stored.

Sometime later we were fortunate to obtain the use of a Berthoud-Bach Cine-Voice single-system sound camera for re-recording our tape sound track. This we accomplished by setting up our tape recorder next to the Cine-Voice camera and recording the sound from the recorder speaker.

With the aid of a film synchronizer and a sound reader—both home-made—we undertook the final editing of the film. Using these two devices in conjunction with our editing equipment, it was possible to line up the relative positions of sound track and picture film by locating the point where the clap-stick comes together on the picture film with that point in the sound track where sound of the clap-stick is heard.

As for those scenes shot wild, where only a few lines of dialogue is spoken, the small amount of drift is not noticeable. But where a longer speech was recorded wild, re-syncing was accomplished by cutting away to a reaction shot, then back to the speaker—with the picture footage being adjusted as necessary to accomplish a return to synchronization.

The reader mentioned above was made by utilizing a sound head from an old Victor 16mm sound projector plus an associated amplifier capable of boosting the sound level from the —90 db output of the photocell up and above amplifier limits, delivering from 3 to 5 watts to

a 5-inch speaker.

After the "A," "B" and track films were matched in the final editing, an interlock check was run on the sound projector before sending the three rolls of film to the laboratory for the final composite print. Most often sound projection can be used for this as follows: the picture film is threaded through the film gate and run to the take up reel—bypassing the sound head. The sound track, coming off an auxiliary feed spindle, is threaded through the sound head of the projector and thence to an auxiliary takeup spindle. For our auditions we used our film rewinds set up near the projector, taking up the sound film by hand. Thus, with the sync marks of picture film and track lead up together in the film gate, the two continue through the projector until the end is perfect synchronism. Of course, we had to run the two picture films through separately with the sound track inasmuch as the picture still was in the separate "A" and "B" rolls, with the missing scenes in each roll replaced with lengths of blank leader.

After the interlock screening, the three films were again placed on the synchronizer and the sound track advanced the required 26 frames over the picture films, "A" and "B." Sound tracks were then placed on all three films with a grease pencil. We sent our reversal picture and the track to the laboratory and breathlessly awaited our "answer" print—and this was our only print, too, at \$95 per foot!

We had been so long in making the picture that our actors and friends had given up ever seeing the picture on the screen. When finally our composite print did arrive, we were so pleased with it we decided to give a public showing in the Public Library Building in Richmond, California. For this we had printed special tickets of admission and a program.

Briefly, the story concerns a mysterious mirror in the attic of an old dwelling—a mirror which has the power to foretell the future. An episode in which the mirror reveals a tragic death is told in retrospect and the picture embraces just about every type of shot, interior and exterior which the professional encounters in a Hollywood production. It afforded two movie amateurs a wonderful experience in "poverty-row" movie making—especially in sound.

Eastman Chicago Office

Eastman Kodak Company has opened a new mid-west divisional office of its motion picture film department at 137 North Wabash Avenue, Chicago. Kenneth M. Mason is in charge. Office will serve raw film users in the mid-western states.

Classified Ads

(Continued from Page 11)

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BURIED TREASURE

(Continued from Page 91)

the wagon was rocked by grips and moved slowly to produce the illusion of traveling over the rocky road shown in long shot in footage filmed in Tibet.

After all the added scenes had been shot, Marton and his associates looked it over, then decided to reshoot fifteen of the takes—takes which they now saw could be improved both for camera angle or dialog or both. Added footage does have a different perspective, once it is cut with old footage, and fortunately here were producers willing to spend additional money on retakes that would materially improve the overall picture. But even with these retakes, the picture was brought in within schedule.

Today, to shoot the same picture in its entirety in the original Tibetan locales would cost a producer well over two-and-a-half million dollars. Moreover, such a production would probably be impossible to complete at this time in view of the political situation that now exists in Tibet.

The image of old Tibet, however faint it may have been to the rest of the world, will be unalterably lost to future generations as a result of the recent Red invasion. *Storm Over Tibet* may well be the last authentic pictorial account we shall ever see of this medieval borderland to the skies.

NEW ECLAIR CAMERETTE

(Continued from Page 91)

mirror, which is part of the 200° adjustable reflex shutter, reflects the image to the prism of the adjustable viewfinder. The finder objective shows both the 16mm and 35mm film fields.

Incidentally, with newer Camerettes, the viewfinder housing has been extended, so may be seen in Figs. 3 and 4, so that the operator may use either his right or left eye to keep a visual check on the composition and scene. A ranging prism has been incorporated in the finder objective so that the image will remain in the proper viewing position, no matter at what angle the finder viewing tube is turned.

The Camerette, as shown in Fig. 2, is essentially a two-unit piece of equipment: the first, or main unit, comprises the lens turret, the operating mechanism (claws, shutter, reflex, etc.), the front section of the gate, the viewfinder and the motor tachometer. The second unit is the film magazine with automatic film gate and containing the film movement sprocket, pressure pads and footage indicator. The 35mm film magazines are simply the regular 35mm magazines

shimmed out for the narrower width film and with 16mm film movement mechanism replacing the 35mm. (See Fig. 2).

The steam pull-down, shown at 2 in Fig. 4, operates simultaneously with the 35mm without interference. Allowance is made for the shorter stroke of the 16mm pull-down by having the claw remote behind the aperture plate and the film track slightly recessed. The aperture plate is so designed that the 16mm pull-down does not interfere with 35mm operation.

The same lenses are used for both film widths, thus affording the advantage of 35mm camera lenses for photographing steam films. Incidentally, Eclair has introduced a remarkable new 18.5mm wide angle lens having an aperture of f/2.2, and this has been added to its regular line of Camerette lenses which range in focal length from 25mm to 500mm. The new 18.5mm lens not only provides a versatile shorter focal length lens for steam use, but affords interesting applications as an extremely wide-angle lens for 35mm cinematography. Despite its short focal length, it easily covers the 35mm field and has already been put to good use by several major Hollywood studios.

To convert the new 16/35 Camerette from one film width to the other, the film magazine previously used is removed, and a magazine loaded with the other film is attached in its place. Prior to this, a simple change is made in the aperture. If the change is from 35mm to 16mm, a special reflex mask, as shown at 1 in Fig. 4, is inserted in the film gate in a matter of seconds. This mask is concealed in a holder at right side of camera when not in use, and is therefore instantly available.

A more complete description of the basic Camerette appeared in the September, 1949, issue of *American Cinematographer*. The camera and its accessories are being distributed on the west coast by the Benjamin Berg Agency, 8400 West Third St., Los Angeles 48, and in the east by Victor Kyrle, 130 East 56th St., New York City.

Await Lenses For Vistascope

Vistascope will be made available to the television and motion picture industries just as soon as special lenses ordered from French and German manufacturers are received, according to Sol Lesser who has acquired rights to the process and equipment. Special Vistascopes are to be constructed and made available for television cameras and for Mitchell and Technicolor motion picture cameras. No immediate construction of Vistascopes for 16mm cameras is contemplated.



Left, the Eastman 16mm Projector, Model 25, brings 16mm projection to the professional level. Shown here, adapted for arc illumination, permanently installed alongside 35mm. equipment.

Below, working parts of the film movement mechanism are in constant view of the operator... readily accessible for threading and cleaning.



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ing between the two systems is accomplished by specially designed synchro-mesh gears. In addition, the take-up spindle, rewind spindle, and blower are driven by separate motors.

A highly corrected microscope objective, adjustable for optimum sound quality from any type of 16mm. sound film, permits reproduction of variable area or variable density 16mm. sound tracks at extremely low distortion and a maximum signal-to-noise ratio.

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